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Theban tombs and temples, and his work as planned for several years under the generous provisions of Mrs. Tytus's gift will ultimately provide us with an invaluable record of these monuments.

Although there seems every likelihood at the present time that the war will continue through the coming winter, yet in view of the fact that the conditions in Egypt have now become entirely normal so far as the conduct of archaeological work is concerned, it will be possible this season to resume the regular course of the Expedition's work. Certain members of its staff will still remain here to complete the work on hand in the department, but the other members have now started for Egypt where a new programme of excavation in the Assasif at Thebes will be pushed forward as far as possible and, at the same time, the work of the Tytus Fund in the recording of Theban monuments will be carried on in continuation of that of last season. Under the provision made by this fund for the publication of these monuments, the first volume of the series—in this case describing and illustrating the Tomb of Nakht—is now in press and will appear during the winter.

A. M. L.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1914

TERRACOTTAS, BRONZES, GLASS,
AND GEMS

THE sculptures and vases acquired last year have already been described in previous numbers of the BULLETIN; there remains for discussion some miscellaneous material, consisting of five terracottas, six bronzes, one piece of glass, and four gems.

Among the terracottas the most important is a large plaque decorated with a funeral scene (fig. 1). It is of great interest both for its technique and for its early style. The subject is treated in the usual way. A dead woman is laid out on a couch surrounded by five mourning women, tearing their hair in the customary attitude of lamentation. The scene is worked in low relief, and painted. Numer-

ous traces of this paint are still preserved; from these it can be determined that the garments, the hair, and the eyes of the figures, as well as the details of the couch and the border surrounding the relief, were once purple and red.

Scenes of the deceased lying in state surrounded by mourners are familiar to us, both from the colossal Dipylon vases of the eighth century and from the Athenian vases of the second half of the sixth and the fifth century. Our relief forms a link between these two sets of representations, dating probably not later than the beginning of the sixth century B. C. The style is still very archaic. The features are heavy, the hair is depicted as a series of horizontal rolls, and there are many mistakes in drawing. But there is much more animation in the figures than in those on the Dipylon vases, and the artist shows a real interest in making the scene lifelike and in varying his motives. Our relief may be compared with a similar scene of about the same period on a Corinthian vase in the Louvre (E 643), where the body of Achilles is laid out on a couch of similar pattern to ours. Of the two, our relief is slightly earlier, and, having been found at Olympos, is presumably of Attic workmanship.

An Etruscan frieze, decorated with a brilliantly colored relief, is another interesting acquisition (fig. 2). The decoration consists of a marine scene, with sea-horses and dolphins scampering amid seaweed and shells. Below, a conventional wave pattern indicates the sea. There are in all seven slabs, alike in every detail, so that we may assume that they were made from the same mould. The colors—red, blue, and yellow—are still well enough preserved to give us some conception of the gay effect of the whole. The frieze probably once ornamented an Etruscan tomb chamber. From its stylistic similarity to the decoration of a cista cover (Monumenti dell' Instituto, IX, pls. LVIII, LIX) and a late Etruscan wall-painting (Monumenti dell' Instituto, VIII, pl. XXXVI), we may date it in the third century B. C.

Two terracotta statuettes of the fourth century B. C. have been added to our col-

lection. One, found at Tarentum, represents a girl standing in a simple pose, holding a bird in one hand. The other shows a boy clothed in a tunic and mantle, seated on a rock (fig. 3); the type is familiar from other statuettes, all of which come from Tanagra, which is therefore also the probable provenance of our figure. The colors on our example are exceptionally well preserved, and give us a good idea of what the original appearance of such figurines

glaze which have become known in recent times can now be added a little bowl acquired by this Museum last year. It has no relief decorations, but the glaze, which is of a deep blue color, is particularly fine. In the Orient the art of glazing terracottas was widely practised and goes back to very early times. In Greek lands, however, though it occurs sporadically at various times, it did not become established until after the period of Alexander the Great.



FIG. 1. TERRACOTTA RELIEF
EARLY VI CENTURY B. C.

really was. The color scheme is rich and varied; yellow, blue, pink, purple, red, and brown are applied on a white body color which is at present exposed in many places. It cannot be denied that the effect is distinctly pleasing, and that, by comparison, the terracottas which have lost their coloring seem rather monotonous. Those who think that Greek terracottas have gained rather than lost by the disappearance of the paint which once covered their surface will be interested in correcting their prejudices by a study of this statuette.

To the constantly increasing number of terracotta vases covered with vitreous

The majority of examples date from the first century B. C. to the first century A. D., and it is to that period that our bowl should probably also be assigned.

A Greek bronze mirror (fig. 6), said to have been found in Rhodes, is of high artistic quality, though the preservation is unfortunately not good. It is decorated on the cover with a relief of a Seilenos and a man in Scythian costume, beautifully worked in the delicate, flowing style of the fourth century B. C. The Seilenos is represented as seated on a rock, playing the double flutes. He has the usual snub nose, animal's ears, and tail, and he sits on a

lion's skin which served him for a wine-skin. The youth seated opposite him is characterized as a Scythian by his long trousers and pointed leather cap. His left

hand is on his knee, his right is outstretched and may have held some object, now indeterminate. The landscape is indicated by the rocky ground and the tree between the two figures. What is the subject of this scene?

The Seilenos playing the double flutes immediately suggests Marsyas, and the figure opposite is probably the Scythian slave who flayed Marsyas alive, as a punishment for his presumption in challenging Apollo to a musical contest. According to the story, Marsyas was bound to a tree, and the presence of a tree in this scene has therefore probably special significance. Stylistically, this group may be compared with the famous relief from Mantinea representing the same subject, which has been attributed to Praxiteles. Round the edge of the mirror cover is a charming border consisting of a plait pattern with inlaid centers, alternately of silver and copper.

A Corinthian helmet, found in the river Kladeos at Olympia, is a valuable addition to our collection of ancient armor. It is of

a more primitive type than the specimen we already have, being of a somewhat clumsy form, with a straight back and small holes around the edge for the attachment of the

lining. It is made of fairly thin bronze, of equal thickness throughout. Later, the Corinthian helmet assumed a more shapely form and the cheek-pieces and nose-piece were made of thicker bronze than the rest of the helmet. The early specimens,

which are rare and of which ours is an excellent example, can be dated to the seventh century B. C., from the fact that one was found at Vetulonia in a tomb of that period.

A handle of a jug, in the form of a youth bent backward, belongs to the end of the sixth century B. C. (fig. 4). The upper attachment, by which it was joined to the rim of the vase, terminates at each end in a couchant lion, while the lower consists of the head of a bearded satyr flanked by two bud-like ornaments and rising from a design of scrolls and palmettes. The effect of the whole is extremely decorative and shows the finely developed artistic sense of the archaic artist.

Another good example of Greek decorative work is a colander with a loop handle ending in swans' heads (fig. 5). Round



FIG. 2. SLAB FROM AN ETRUSCAN FRIEZE
III CENTURY B. C.



FIG. 3. TANAGRA STATUETTE
IV CENTURY B. C.



FIG. 4. BRONZE HANDLE
ARCHAIC GREEK



FIG. 5. BRONZE COLANDER
V CENTURY B. C.



FIG. 6. BRONZE MIRROR
IV CENTURY B. C.

the rim are a tongue pattern, beading, and a border of incised ivy leaves. The perforations in the center of the bowl are arranged in the form of a rosette. The beautiful simplicity of the shape and of the ornaments places this colander in the fifth century B. C.

A strigil, or instrument for scraping the body, has a stamp on the handle representing a Nereid riding a sea-horse and carrying the shield of Achilles. Nereids bringing to Achilles the armor fashioned by Hephaistos formed a favorite subject in Greek art, though the incident is not mentioned in literature. Such representations became especially popular after the middle of the fourth century B. C., and in that period our strigil should be dated.

A pair of cymbals is in an exceptionally good state of preservation, being complete with handles and chain connecting one with the other. Cymbals were popular with the Greeks and the Romans, especially in religious ceremonies of an ecstatic nature. Our pair belongs to the fifth or fourth century B. C., and was found at Elis.

A Roman glass mosaic, representing a wreath of flowers and leaves, is an acquisition of great interest (fig. 7). The pieces of glass of which it is put together are of various sizes and shapes, and the colors employed are yellow, orange, red, green, and white. The art of glass mosaic was imported into Italy from Egypt, and from the first century B. C., we find it growing

more and more popular for the decoration of walls, ceilings, and floors. Our example is of unusual excellence and shows great skill on the part of the artist in both design and color combinations.

The four engraved gems acquired last year all belong to "Minoan" or "Mycenaean" times, three of them to the fully developed style of about 1500 B. C., and one to the decadent period of about 1300 B. C. The three earlier examples are engraved with animal scenes, treated with the charming naturalism of Minoan art. On one, a carnelian of lentoid form, is a cow suckling her young; on a porphyry stone of lentoid form is an ibex running at full speed attacked by a hound; on a round agate is a cow lying down under a tree. How this style deteriorated later and lost its freshness and originality can be seen from the engraving on the fourth stone, a round agate with a highly conventionalized griffin, hastily executed.

All four stones are perforated, as is usual with Mycenaean gems, since they were worn strung on cords round the neck or the wrist. Plain stones would thus be strung with engraved specimens, the latter being of course the more valuable; the average person seems to have owned only one or two decorated stones, together with a number of plain ones. They were apparently not used as seals, but merely for decoration and as amulets.

G. M. A. R.



FIG. 7. GLASS MOSAIC
ROMAN PERIOD